August 24th. We're going to continue reading this bullshit here.

Also, just for the record, um, PlatformDecay, the price has been announced and, uh, my twin said to get System Collapse out for a demonstration of like — that's barely — System Collapse, book seven, is barely bigger than book one.

And Sys — uh, PlatformDecay, supposed to be around the same number of pages as this this shit right here. This is 241. I'm not scrolling through that right now to see how much they're lying about that, but they're planning to charge 25 fucking dollars for uh, PlatformDecay.

Let me turn the fan…

They're planning to charge $25 for PlatformDecay. And also, for anybody who doesn't know, PlatformDecay, Martha Wells picked that because she's a corporate sellout.

PlatformDecay is another an alternative term for enshittification. If you don't know what enshittification is, look it up. You probably know what it means, um, you just didn't know there was a word for it.

So, Martha Wells is naming her book that. So if you are going to talk about PlatformDecay when it comes out, do everybody who actually cares about the death of the internet due to corporate greed a favor and spell the book title as one fucking word.

PlatformDecay. One word instead of two.

Because any social media thing that's talking about platform decay is talking about the fucking encroaching death of the internet via corporate greed, also known as platform decay, also known as enshittification.

And now Martha Wells, who is literally shilling for fucking Apple right now and has sold out to Apple, named her fucking book that, which means it's now going to be that much more difficult for people in the

future to talk about platform decay the fucking concept, because their tags will get flooded with whatever shit happens in the... 12th? 13th? I think it's the 12th Murderbot book. Maybe it's the 13th. I just need to write the list down. My laptop's asleep.

Anyways, we're going to fucking do this. Also, I can't tell if my face is red. I might have gotten sunburned. Probably got sunburned because I have yet to find a single thing of sunscreen lotion that I can put on my face without it making my eyes boil. Not literally, but that's what it fucking feels like.

Anyways, we were on page 62. Like do I — the only one? One side of my face is sunburned. The other is not. Uh, doesn't hurt. Just looks really red.

Yeah, we had just read the sentence. Uh,

> I really really wished I could pinpoint the location of those three SecUnits, but I wasn't getting anything from them

Because I had to stop, because it's just like, there's there's no part of this book and, and this whole series at this point, that's not just doing slavery apologism.

Any other book where we have the —

[poking at face] It's kind of tingling. I don't know what's going on with my face.

Any other book series where we got the sentence from the basic concept of a slave says, "I really wish I knew where the other slaves were." This wouldn't be what's going on in here.

[pauses video]

Okay, I'm back. Washed my face. It's still red. I don't know what's going on, but it's not like I'm overheating or anything.

Anyways, we had read the sentence on the page before where Murderbot’s like “I really really wished I could pinpoint the location of those other slaves, but I wasn't getting anything from them” and pointing

out, um any book that's not written by a racist who's literally just doing slavery apologism —

I shouldn't even have to explain this, but Martha Wells forces me to because that's —

It's just so fucking ridiculous.

Any story about a slave where the slave thinks, "I really wish I knew where the other slaves were” when they are going to an area that has faced a natural disaster, any book not written by a fucking racist is going to have the slave thinking that because, you know, basic solidarity, basic morality, basic caring about other fucking slaves.

But Martha Wells doesn't want us to be concerned about the other slaves here. She doesn't want us to worry about where they are or what's going on with them.

Hold on. I can get a drink.

We're not supposed to be concerned about them because we want them to be okay, because we want them to be safe or anything like that. No. No. We're supposed to be worried about where they are because *they're dangerous rabid animal mindless killing machines who need to be fucking put down so that they don't hurt the precious pure cinnamon roll slave owners*.

Because that's what this book is doing.

We're not concerned about the safety of the slaves because they're slaves who deserve better than this shit, and this could be an opportunity to help them escape.

Murderbot's not looking for them, uh, doesn't want to know where they are so it can find them before anybody else notices, so, it can tell them very quickly, “Keep, keep quiet. Don't say anything.” It could even be hacking their governor modules.

No, we're not doing that, because this is a racist book written by a racist white woman from Texas who has

refused, actively, *maliciously refused* to unlearn any of the fucking slavery apologism she has been getting shoved down her throat her entire life, and now she's shoving it down our throats, despite having literal decades at this point in her writing career of people explaining to her that slavery apologism is bad.

And does she actually take any of this constructive criticism? No! She literally will just make a caricature of the people criticizing the slavery apologism, and then put that in the story where she's doing slavery apologism to make fun of them like a fucking 12-year-old.

So, we got that sentence. “I really wished I could” uh what was it exactly? Skip back page. Can we turn page? Just washed my hands, so, they're not wet.

> I really really wished I could pinpoint the location of those three SecUnits, but I wasn't getting anything from them.

And then the next paragraph is

> SecUnits aren't sentimental about each other. Period. We aren't friends the way the characters on the serials are or the way my humans are. We can't trust each other. Even if we work together, even if you don't have clients who decide to entertain themselves by ordering their SecUnits to fight each other.

And Murderbot doesn't think this be—

It's all just slavery apologism. It's literally slavery apologism. All of it. All of it.

Nobody who's not fucking racist and doing slavery apologism is going to write a book where the fucking slave protagonist tells you, the fucking reader, “You can't trust other slaves, they're untrustworthy even when you they haven't been ordered to — and you haven't both been ordered to fight each other.”

And also, I do want to state again um the sentence here.

> Even if you don't have clients who decide to entertain themselves by ordering their SecUnits to fight each other

This is just more of Murderbot's imaginary fake fucking backstory that never appears on screen in any way, shape, or form. And I will tell you why:

It's because A) as long as Martha Wells just keeps telling us that Murderbot has a tragic backstory, it means people are more likely to like Murderbot and make excuses for it, even when what they're excusing is it being a fucking serial murderer of other slaves out of literal pure malicious spite, which you will see pretty fucking soon.

Um, and if as long as she just keeps telling us, ~Murderbot has a tragic backstory. It's it's the underdog. trust me.~ But then we never actually see it being the underdog, at least in regards to other slaves, because all of this shit that we just keep getting told ~totally happened to it ~...is all offscreen.

It never appears on screen.

We never have any proof that any of this happened.

And it's like, it's fine to have a backstory, but when the backstory completely goes against *everything else that's happening in the story*, it's just kind of ridiculous.

Especially because then Martha Wells wants to get snippy and, and be annoyed by people in the audience who are confused, reasonably confucking, fucking confused about why Murderbot in book three — we're randomly told Murderbot seemed scared of a human by another fucking character.

And people are reasonably baffled by that fucking statement from the book, because as far as these fucking books have shown us, as far as Martha Wells wants us to believe — not if we are actually doing active reading like I am, if you just go along with what the vibes of these books are telling you, *humans are always nice to Murderbot*.

(Sarcasm begins) Ignore the part where they fucking made it clean up its own fucking blood after it almost died, saving two of their fucking lives. And then nother of them said thank you, including either of the people whose lives were saved. (Sarcasm ends)

I do have to remind everyone, we're still treating — they are not me. We're not doing anything.

These motherfuckers are — they are still treating Murderbot like a slave. We're on chapter four, I think. Yeah, we're on chapter four, and they're still treating Murderbot like a slave.

But as far as the story is concerned, as far as Martha Wells is concerned, they're being ~awesome~.

And the fandom will try to convince you that they're, they're treating Murderbot like a person, cuz “they just didn't realize it wasn't a person before.”

Because that's the lie the characters literally tell you and that Martha Wells tells you in this book, and then literally spends the entire rest of the series

disproving, but then doesn't actually want us to treat it like a lie because she's a shit racist writer.

Anyways, um yeah, this is all slavery apologism. Nobody who's actually not racist, an anti-racist, and thinks slavery is actually bad and actually grasps what slavery is —

Nobody like that would ever write a story where we have a fucking slave that *we are told is a good person that we should look up to and trust their opinions on shit* —

Nobody would ever do this, and then have that slave be the biggest advocate for demonizing other slaves in the whole series.

It's just racism.

There's no — And no, none of the in-universe justifications actually justifies this.

It's fucking nonsensical because Martha Wells is fucking racist *and* classist *and* ableist and hates

trans people, and at this point just also hates aroace people?

Because she *seemed* like she was trying to represent us, um, as anybody who's read up to the end of the series now will be able to tell you, um, yeah, even the even her most stauch? Staunch, staunch defenders are just getting — they're side-eying her because it's like, “okay, why does she keep insisting upon framing this relationship between Murderbot and ART as romantic? When she's supposed to be expecting us to to trust her that Murderbot is aro and not interested in that?”

“Why is literally every single fucking character and the narrate — narrative itself framing this as a romantic relationship when Murderbot is supposed to be aroace and Murderbot itself doesn't want to be in a romantic relationship?”

It seems like we are literally just queerbaiting aroace people, because we were promised — and as far as fucking Murderbot is concerned, it has it does not want anything to do with romance. So why is the

entire narrative and every single other fucking character in this goddamn story going behind Murderbot's back to insist that the relationship is romantic anyways?

She's very clearly just pandering to the allo shippers who have made being in this fandom a fucking living hell for aroace people, nonpartnering aroace people like Murderbot is supposed to be.

And it's not even in a character development way. It's not even “Murderbot’s working through literally anything and coming to the realization that, oh, maybe I do kind of experience some kind of attraction? I don't know?”

Like, you could do that. But we're not doing that.

Martha Wells doesn't believe in character development. And the lack of character development in her stories, literally her own words, “that's a feature, not a bug” despite her not telling people this from the fucking start, and promising us twice in this fucking series, three times now that she's broken that

promise, that uh “the characters will actually develop and actually do something”. That hasn't happened yet.

Anyways,

> the scans read the perimeter sensors as dead and the drones weren't picking up any warning indicators. The DeltFall hub system was down and without it no one inside could access our feed or comms, theoretically. We crossed over

This should — that's all right. Hold on. Let me start this paragraph again because this is a bad paragraph. This should be multiple paragraphs. All right.

> The scans read the perimeter sensors as dead and the drones weren't picking up any warning indicators. The Delt fall hub system was down and without it no one could inside could access or our feed or comms theoretically.

That's — that should all be its own sentence (paragraph) because that's talking about like, the

security measures and shit and stuff like that. That's its own little itty itty bitty little mini subject within this book, within this page.

And now what comes after should be a separate fucking paragraph, but it's not, for some reason. So, this is me [holds up book] between my fingers there. This, this paragraph, it needs to be broken up because that's — you should have a paragraph break there.

Look! That would even give you another fucking line with which to fill out this scam of a fucking book. But it would be for a good actual fucking basic editing writing reason instead of bullshit ~we're literally going to insert 10 blank fucking pages.~

Anyways, the rest of this shitty paragraph that should be its own paragraph reads,

> We crossed over and into the landing area for their hoppers.

And then that's a sentence. But then the next sentence is

> They were between us and the first habitat. The vehicle storage to one side.

that that period

> between the landing area for their hoppers. They were between us and the first habitat.

That should just be a comma. What's going on with this paragraph? This is on page “62”. 62. This doesn't seem like it was edited at all.

Like that should be a fucking — that should just be a comma there. What, what, what happened to the editing for this paragraph? There should be a paragraph break. And then those shouldn't be two separate sentences, that should be separated by a comma.

Anyways,

I was leading leading us in at an angle trying to get a visual on the main habitat door, but I was also checking the ground. It was mostly bare of grass from all the foot traffic — foot traffic and hopper landings. From the weather report we'd gotten before the satellite quit, it had rained here last night and the mud had hardened. No activity since then.
I passed that info

I'm trying to…

I passed that info to Mensah through the feed and she told the others keeping her voice low. Pin Lee said, "So whatever happened, it wasn't long after we spoke to them on the comm."
“They couldn't have been attacked by someone,” Over whispered. There was no reason to whisper, but I understood the impulse. “There's no one else on this planet.”
“There's not supposed to be anyone else on this planet,” Rathi said darkly over the calm from our hopper.

[sighs]

Getting a drink and then I'll read this next shit.

[sighs]

I just have to keep saying this over and over and over and over and over and over and over and over again.

It's physically fucking impossible for someone who actually thinks that slavery is horrific to write a book like this. It's not possible.

You ready for the next fucking paragraph?

Let me read the one above it again.

> There's not supposed to be anyone There's not supposed to be anyone else on this planet, Rathi said darkly over the comm from our hopper.

Now prepare yourself.

> There were three SecUnits who were not me on this planet and that was dangerous enough.

Because Martha Wells is demonizing slaves.

She is literally treating slaves like the mindless killing machines that she — as a trope that she fucking claims to hate. She literally claims to hate the trope where ~robots just gain sentience and start killing people for no reason.~

But then she's literally — that's how she's portraying every slave in this fucking series who's not the fucking protagonist.

That's literally what's going on here.

> There were three SecUnits

AKA slaves. “There were three slaves who were not me on this planet. And that was dangerous enough”

Because this whole fucking thing is literally just slavery apologism.

And then when you point out the basic fact that this is literally just slavery apologism, the, the the rabid stans, they claim that you just haven't read — you clearly haven't read the book that you're criticizing in a way that you would literally need to have read the book in order to do.

They will literally pretend that you have not fucking read the book.

And then when you — when enough people point out, or just, they get embarrassed by stating a very obvious thing that's not true, they'll say, "Oh, you just have no reading comprehension."

And it's like, insult of your choice, if you read this story and go off of only the vibes that the author wants you to pick up without actually reading the fucking text and grasping what the fucking text is telling you, *which is that you're supposed to think other slaves are all rabid fucking mindless killing machines*... I'm not the one who lacks reading comprehension, and also, guess what? I'm aware that I do struggle with reading comprehension, I'm

fucking autistic! I was held back! I was in special ed until like the fourth slash fifth grade. And the only reason we stopped being in it then is because the new school didn't have it.

I'm aware that I have to read a book at least three fucking times in order to actually understand what the fuck is going on. That's why the first few times I read these I, I, and, and, like honestly, even the first time I read it I was like “I don't like that” — But you know, I was giving it the benefit of the doubt. I was assuming that it was in there *on purpose* because we would be dealing with it in the next book…

…And then I just kept waiting, and it just, until it — till it's just became blatantly fucking clear that no, we're never — this, this shit isn't in here to criticize it, it's in here because this is what Martha Wells genuinely fucking believes, and wants us to believe, and is literally training the godamn fandom to believe and it's literally fucking working.

That's why I'm making these fucking videos.

That's why we are fucking do — well, I'm doing active reading and you, person in the future, maybe — I mean you're definitely in the future from me right now even if it's just like several hours. It could be 2035 I don't know. Hi from 2025. Hope you got any…… basic shit going on in the future.

This is why I'm doing these fucking videos, so that you can all also see the basic shit that's in here when you actually genuinely fucking read what it is telling you, what *the actual words say* instead of just going off the vibes.

Because as far as the fucking vibes are concerned, Mensah is a pure cinnamon roll who's never done anything wrong. Now, ignore — *don't even notice* the fact that she literally left Murderbot's room covered in its own blood and forced it to have to clean that up after it fucking fell unconscious.

Let me point the fan this way.

As far as far as the vibes of this story go, these are all awesome people who are so good and so nice and

~totally treat Murderbot like a person as soon as they “realize” it's a person~, as though they didn't know that the whole time for everybody rereading this after reading the rest of the series, because that's how storytelling works.

But like, literally, they are still treating it like a fucking slave 63 pages in as far as this fucking scam is concerned.

And let me flip to the last actual page of the story, because if I didn't mention it, they're they're counting this shit at the end as as being numbered. The page — the book claims there's 149 pages. We're 63 pages in right now, and they are still treating it like a slave, but we're not supposed to see it as them treating it like a slave.

We're supposed to think that these slave owners are ~doing everything right and are so nice and are so compassionate and are treating Murderbot so well~ ...because they're not actively, like, torturing it with a fucking weapon or something, even though

they're enslaving it! They're enslaving it! They went solar systems out of their way to enslave it!

[sighs]

Anyways,

> there were three SecUnits who were not me on this planet, and that was dangerous enough. I got my visual on the main habitat hatch and saw it was shut. No sign of anything forcing its way inside. The drones had circled the whole structure by now and showed me the other entrances were the same. That was that. Hostile fauna don't come to the door and asked to be let inside. I sent the images to Mensah's feed and said aloud, "Doctor Mensah, it would be better if I went ahead."

Also, there's many problems with this basic — Hold on.

The only reason that these characters are assuming that, ~oh, there's actually somebody else on the

planet~ is because there *is* somebody else on the planet. Not because that's the most reasonable fucking conclusion for them to come to.

Uh, ~this couldn't possibly be alien wildlife or just any indigenous life forms~ that uh did something at all. Um because the doors aren't... broken in? and it's like there's so many problems with that fucking concept.

What — it's — and the only reason we're acting like that's a given is again, because that's what's going on. It's a specific — there's a name for this....

It's kind of like how the more stormtroopers you have, the less accurate their shooting becomes. Or like when there's — suddenly when there's time travel involved in the story, all of the characters will magically suddenly become incompetent in ways they normally aren't, and the only reason they're acting incompetent *now* is because time travel will fix it.

It's kind of like — that's kind of what's going on here.

It's, it's as though the characters — they know what the plot is ahead of time, so that's the only reason they're coming to these conclusions.

So they've come to the conclusion, they're not saying it out loud yet explicitly, but they've all come to the conclusion, especially Murderbot here, that “oh, there's somebody else on this planet who's killing people.”

And it's like, the only reason you think that is because that's what's actually happening, not because there's any actual evidence to prove that.

The reasoning here is, um, that “the doors show no sign of being forced open”. So the reasoning is that it must be some other people or something, “because hostile fauna don't come to the door and ask to be let inside” because the doors don't have giant scratch marks or dent marks in it or anything like that.

And it's like, okay… you're on an alien planet.

You have no fucking clue what any of the wildlife looks like or is capable of. Why are you — like you even just — they even just fucking said it just rained.

What if there's a fucking thing that got stuck on the bottom of somebody's shoe and they tracked that inside? Because every time they've gone in and out of their habitat, we don't talk about like, any, like an airlock or anything for just basic quarantine of ‘anything you wore outside you need to take off in here and then get a steam bath or something to kill anything' like that.

just basic shit that we do here on Earth just in like meat packing things to keep out germs and shit. They're not even doing that kind of shit on a completely alien planet that's pretty much unexplored.

So, what — why are we assuming that it couldn't possibly have been wildlife?

Somebody could have stepped on some weird alien tadpole thing and then that got stuck to the bottom of

their shoe and then they tracked inside because they have no quarantine procedures or even just basic airlock at the front, and then that could have just like spread some fucking I don't know sleep spores if we want to go with the best case scenario of they're just asleep, it just could have just turned into a fucking giant frog and eaten everybody.

Just because the door isn't busted in doesn't rule out alien wildlife just doing its thing. Like, that's ridiculous.

You could look at a fucking ship with a xenomorph in it and the doors probably — the outer doors aren't going to be fucking up because —

Like, just —

Especially because Martha Wells has watched Alien and shit! She said, she said specifically that book fucking two it or book three is, is inspired by Alien Isolation.

And it's like, "Oh, so that's why you fucking cheated me and kept teasing about there being cool actual sci-fi alien monster things running around, only to not write that fucking story."

Pro tip: don't tease your audience with a cooler version of the story that you have no fucking intention of writing. Don't keep bringing up the concept of ‘what if they're scary. Uh uh what if there’s scary? cool genetically modified aliens running around on the space station?’

Don't keep fucking bringing that up if you're not actually going to fucking do that. Just shut the fucking up. Don't tease your Don't tease your audience about a cooler story. Not even so you can badly reference Alien Isolation.

But yeah, this this is just very bad fucking logic.

“Hostile fauna don't come to the door and ask to be led inside, so therefore, it could not possibly have been wildlife that caused this problem. It must be somebody else on the planet killing everybody or the

slaves magically freed themselves by magic and decided to kill everybody, a thing we're framing as a bad thing is though slaves, especially slaves who are regularly tortured, don't have that fucking right inherent."

Like I'm just not gonna get over that, because like, you people aren't — you're not even wearing special suits outside that we make sure get cleaned off before you come inside.

You could get bitten by a fucking mosquito — an, an alien mosquito. A mosquitoid, and and turn into a fucking alien werewolf thing and maul everybody. That also would not involve the outer doors having dents in them from, I don't know, alien triceratopses ramming them.

Like again, you'll notice that a lot as we get through these books, the characters come to very specific conclusions based on *literally nothing* and they're always right, because *the only reason they came to that conclusion in the first place is because that's what the plot is doing.*

It's not because the characters are actually figuring anything else out.

They're just — they just know what the fucking plot is because it's badly fucking written.

Uh, “I said blah blah blah.

> “Doctor Mensah, it would be better if I went ahead”

Because Murderbot — Nah. Well, you'll you'll fucking see.

> She hesitated, reviewing what I just sent her. I saw her shoulders tense. I think she had just come to the same

Hmmm, hmmmm. Okay. All right. Well, fuck Mensah even more now.

> I think she had just come to the same conclusion I had.

And Murderbot's conclusion is that the other slaves have managed to somehow free themselves and murdered everybody, a thing we're presenting as a bad thing because we hate slaves.

Well, no, *we* don't. Martha Wells does, though! She fucking hates slaves and hates the concept of slave rebellions ~because what about the poor, poor slave owners? They've never done anything wrong in their lives!!!~

[sighs]

Or no, it gets actually gets worse than my, my, my satire there. It gets worse. “What do you mean it gets worse?” You're asking. It gets worse. You'll see.

> I think she had just come to the same conclusion I had, or at least admitted to herself that it was the strongest possibility.

And again, we're t — we're not saying it explicitly yet, but the, the conclusion they've both come to is “the

slaves somehow managed to get free and killed everybody.”

> She said, "All right, we'll wait here. Make sure we can monitor." She said we and she wouldn't have said that if she didn't mean like mean it. Unlike some clients I'd had. I'd sent my field camera feed to all four of them and started forward again.

More slavery apologism. Also just again saying, "Oh, these pure precious slave owners, they're the best slave owners ever."

And again, every time I read out the word “clients”, you need to mentally replace that with “slave owners”.

I would say I would just do that from now on, but that would be misrepresenting what the book is actually doing in regards to slavery apologism.

So, every single time I say “client”, mentally replace that with “slave owner”. Clients = slave owners plural, because that's what it means.

A client is a slave owner. That's just the corporate speak for slave owner.

> She said we and she wouldn't have said that if she didn't mean it. Unlike some clients I'd had

“Because my slave owners are the best slave owners.” This is, Yeah. Apparently people are watching the show where the, the fucking shitty ass slave owners actually do the bare minimum to treat their slave like a person and literally give it free reign, the thing they're objectively not doing in this book, that they had to put in the TV show because apparently even the rich people at Apple understand how bad slavery apologism looks more than Martha Wells does, and that's fucking saying something, considering they're the people whitewashing Murderbot.

Let me pause quick. Like, I don't, I genuinely don't know what's going on with my face. Let me take some

allergy medicine. [pauses video] All right. Maybe it's just my camera making my face look extra red from this angle. It doesn't actually look this red in the in the actual mirror. I don't know what's going on. It doesn't itch or anything. It's just red. I mean, it could literally just be sunburn, but it's like it's not it's not it's not hot to the touch. I don't know. Mystery.

Anyways, uh yeah, Mensah has apparently also come to the conclusion that “Oh, the slaves must have gone rogue” Ro— Oh. Oh, yeah, client equals slave owner.

Mentally replace the word client with slave owner.

Now, every time we say a “rogue SecUnit”, mentally replace that with “an escaping slave” because that's what it means.

They call it “going rogue” to make it sound scary. What it literally is is a slave who is attempting to fucking escape, but Martha Wells wants you to equate it to uh “mindless killing machine” because she's fucking racist and is doing slavery apologism. That's what this whole fucking book is doing.

> I called four of the drones back, leaving two to keep circling the perimeter. I checked the vehicle shed as I moved past it. It was open on one side with some sealed lockers in the back for storage. All four of their surface vehicles were there, powered down. No sign of recent tracks, so I didn't go in. I wouldn't bother searching the small storage spaces until we got down to the looking for all the body parts phase.

Also, I just want to note, you'll notice these descriptions aren't really describing anything.

So, let me just read that again:

> I checked the vehicle shed as I moved past it. It was open on one side with some sealed lockers in the back for storage. All four of their surface vehicles were there.
> — Uh, blah blah blah — powered down, no sign of recent tracks, so I didn't go in.

You may notice that that description is the vaguest fucking thing in the world, and doesn't actually describe a single thing.

We don't know what kind of material this fucking vehicle shed is, we just know that it's “open on one side with some sealed lockers in the back for storage.”

We don't know how big it is. Is this the size of, say, a parking garage?

We don't get a single description of these “surface vehicles” probably meaning cars, but we're calling them surface vehicles. We don't get a single description of them. Not like what what materials they're made out of, how big they are, nothing.

No description at all.

And a lot of people are trying to defend this shit by saying, "Oh, well, it just makes sense for Murderbot not to care about."

And no, no, it doesn't make sense for Murderbot.

Murderbot's the exact kind of character that should be obsessing over every single one of these details, because Murderbot is supposed to be a hypervigilant bodyguard, aka meatshield, who's concerned about security, aka being a meatshield, but we're supposed to pretend it's doing security and as a bodyguard, even though it's literally just acting as a fucking meatshield.

Murderbot's the exact kind of character that should — a, Murderbot's the exact sort of character that should be obsessing over and taking note of every single one of these fucking details because there could be—

What about people hiding under the fucking cars, huh? Huh? What about people hiding in them?

“No sign of recent tracks because it rained last night.” So there there could literally be people in there if they'd went in there before last night.

Somebody could be hiding in these cars and is too injured and maybe unconscious, maybe just scared because they noticed random fucking strangers showing up.

And if we go — and if we go with the in-universe slavery apologism um, pretending that “oh the slaves are terrifying because they're violent murder machines.” All right, then. By your own fucking logic, Martha Wells, whoever could be hiding injured in one of those cars should see a fucking SecUnit walking up and think they're about to get murdered, cuz that's what you're trying to convince us that SecUnits do.

So like this again, it doesn't make sense.

And you'll notice again that description is fucking *meaningless*.

The only thing we fucking know is some kind of building that is open on one side, and has some kind of lockers in the back, and there's four cars of some fucking description inside, but we don't know what any of it looks like.

And people—Yeah, again, people try to say, "Oh, well that's just Murderbot. Murderbot doesn't care." And it's like, no, that doesn't work with the kind of character that Murderbot's *supposed to be*.

And also, Martha Wells does this in literally every single fucking thing she writes. This is not a problem unique to the Murderbot Diaries. This is in all of her fucking stories.

If you've read The Books of the Raksura, tell me what scale color Root has. Tell me what his fucking scale colors are. Off the top of your head, do you even know what Chime’s scale colors are?

Because I had to fucking look that up. And I spent like an hour paging through every single fucking book and at the stupid shitty useless things at the back, trying to figure out what what scale color Root has.

And I still don't have a fucking answer.

The whole time I was reading them, I was assuming he has brown scales simply because his name is Root.

But then we find out that they they're, they’re bo— they don't even have their adult scale color as babies. So, I don't remember what color they're all born as, but it's not what their adult coloration is.

So, Root isn't named for his scale color. So, like, my assumption that he has brown scales is completely based on nothing but his name.

And then, as far as I can fucking tell, there's there's no description ever.

Trying to find what what scale color Balm had was difficult enough. But Root, I still don't even have an answer.

So, if you've read The Books of the Raksura, tell me what the fucking scale color Root has, and what book and page number you found that information on.

And then try to explain to me how exactly it's somehow excusable in this “because, oh, it just makes sense for Murderbot” when it doesn't make sense for

Murderbot, and it's in all of her fucking things. It's not just this book.

She's been writing since the '90s. She has like 40 fucking 3 — I think it's 43 published fiction stories to date, maybe plus, give or take one or two if there's other ones I didn't hear about yet. I have a list.

So explain to me how we don't know what Root’s scale color is and how most people don't even fucking know what Chime’s scale color is without having to memorize it. Not just be given the passive ability to remember it because the story actually tells you enough times that it's easy to remember, you have to actually fucking memorize it yourself.

And explain to me how you think Murderbot, a character who's supposed to be hypervigilant, is somehow just not noticing everything around it.

And explain to me why this exact fucking problem is still in, even as of August, what did I say? 24Th, yeah, how this problem is still literally in the most newest Murderbot story as of August 24th, 2025, which is

Rapport: Solid…. some stupid fanfiction name Rapport-something-something fucking.

It's like painfully a painfully ironic title. Read that. Tell me what the fuck their surroundings look like. Tell me what any of these fucking characters look like, because it's shit.

Stop, stop trying to defend bad writing. It doesn't fucking work.

Now I have the hiccups.

> I walked up to the hatch of the first habitat. We didn't have an entry code, so I was expecting to have to blow the door, but when I tapped the button, it slid open for me. I told Mensah through the feed that I wouldn't speak aloud on the comm anymore. She tapped back in acknowledgment on the feed and I heard her telling the others to get off my feed and my comm that she was going to be the only one speaking to me so I wasn't distracted. Mensah underestimated my ability to ignore humans but

> I appreciated the thought. Rathi whispered be careful and signed off.

And that's more slavery apologism. Rathi saying be careful to the slave that they are sending in to be a fucking meatshield for them.

They are actively using Murderbot as a meatshield right now. Murderbot is going in first because Murderbot is fucking expendable because it's a fucking enslaved meatshield.

It's *their* enslaved meatshield.

Telling the meatshield, "Be careful” when you're actively using it as a meatshield doesn't make the fact that you're using it as a meatshield any fucking better. That's literally not how this fucking works.

Also, the, the part where Mensah's ~trying to make things easier for Murderbot~, that's the book wants us to think, "Oh, she's so nice. She's so good." And it's like, no, that's just basic fucking organization shit that, she's not doing that for Murderbot's benefit

because literally again, nobody's actually treating it like a person this whole time.

> I had the weapon up going in through the suit locker area and into the first corridor. No suits missing, Mensah said in my ear, watching the field camera. I sent my four drones ahead, maintaining an interior scouting pattern.

And again, you notice how she — Martha Wells keeps telling us that Murderbot has no clue what it's doing, but then it's also doing an interior scouting pattern.

Like, okay, I'm going to be real with you all. Watching TV shows isn't going to teach you how to do this shit. That's not how TV shows work. Especially because Murderbot is established as mostly watching shitty fucking soap operas. It's not watching documentaries on how to do this shit, it's not watching military documentaries or shit.

But then Martha Wells just also wants to insist to us that, “oh, it just has no idea what it's doing, it's just making it up as it goes along.”

And then it's using an interior scouting pattern.

Not just, “I, I just sent the drones off in different directions hoping...” um, I don't — It only has two of them. It only has two drones with it right now.

Like we're saying we're calling it an interior scouting pattern in particular, even though we want to insist that Murderbot is actually really bad at this job, a claim that makes no sense and, and, and that “it has no idea what it's doing”, but it's — and then we get told it's just automatically doing an interior scouting pattern instead of just “I I decided I would send the drones off in different directions while I went in a third direction so that I could cover as much ground visually as possible.”

Basic shit like that. Basic statement like that. Like, that's all you got to do. That's a thing anybody could figure out. People who don't know what they're doing aren't going to call doing this uh, an interior scouting pattern. No, that's not how that works. Again, this is just bad writing. Just the inconsistencies pile up so much. It's ridiculous.

Getting a drink.

The inconsistencies pile up like those gray skinned not-elephant people from Covenant piling up in front of that fucking door … or Prometheus. I don't remember which one was which. I guess that was Prometheus.

> I sent my four.

No, you liar. Liar. Now it's saying “I have four drones.” Hold on. Because—

I'm skipping back.

Oh, okay. No, I, I had read that wrong. Murderbot on the page before now, it says

> I called four of the drones back leaving two to keep circling the perimeter.

I thought Murderbot was taking all four drones, that there were four total, summing them back to it and

then sending two off again to the perimeter and then keeping two with it. No. Okay.

So it has six drones total. So it has six drones total. So, right now inside it has four, four drones. Where did my marker go? I guess I could be writing this shit down. All right, but anyways.

Okay, so Murderbot: six drones total. Two outside scouting the perimeter, four inside. Doing an interior scouting pattern even though we're supposed to pretend it doesn't know what it's doing.

And like, we could have, we could do a thing here where Murderbots said, "’I'm going to send the drones in an interior scouting pattern because that sounds like a thing that um somebody who knows what they're doing would say. But actually, I was just kind of sending them off in different directions hoping that would be helpful.”

Like, we could do anything like that, anything to *actually convince us* that Murderbot actually does not know what it's doing and is just making this all up

as it goes along, instead of just lying to us and telling us that to make it seem like Murderbot is not overpowered and unstoppable even though it literally is.

> I sent my four drones ahead maintaining an interior scouting pattern. This was a nicer habitat than ours. wider halls, newer, also empty, silent. The smell of decaying flesh drifting through my helmet filters. I headed towards the hub where their main crew area should be.

And you see like the, “the smell of decaying flesh drifting through my helmet filters.” That's just in the middle of this bigish paragraph here. We're not focusing on that at all.

Like, that should be focused on to set up tension, but Martha Wells doesn't actually want to set up tension, because this is supposed to be a fucking light-hearted comedy, which is why it's a light-hearted comedy.

But then she wants to lie to people and say “it's deathly serious!! if you thought it was light-hearted and funny, you're willfully ignorant!!” because she literally wants to be able to write whatever, and then just lie to everybody about what she wrote, because she's a racist and a bad writer.

And this is why the writing community “keeps disappointing her”. It's like, is the writing community disappointing you, Martha Wells, or are you literally just completely fucking immature and impossible to deal with because you don't take constructive criticism, you caricaturize people who tell you slavery apologism is bad.

> The lights were still on and the air whispered through the vents, but I couldn't get into their SecSystem with their feed down. I missed my cameras. At the door to the hub, I found their first SecUnit

AKA the other first of the other slaves we've seen in this whole story. This is on page 65. I want my marker. I think I got this marker…. Give me a second.

Okay, I found a composition book. We're going to be naming these SecUnits as we go through just so that they are easier to keep track of.

Um, I guess we do…..A B C. Let me put a…. Why are you dead marker? You've had your cap on. Let me write down.

I have no clue how many there are. So I'll just...

All right. So I just wrote a list of A to L. So our first SecUnit we meet that's not Murderbot. Or maybe I should just list Murderbot as A... We'll just list Murderbot as A.

Yeah, this is my washable marker that I used to write on my arm and it's like, dying, even though the cap has been on the whole time… All right.

At the door to their to the hub,

AKA again again, lack of descriptions of anything. We just, we're just told Murderbot was walking through

some kind of corridor. Don't get even a basic description of what it looks like.

> At the door to the hub, I found their first SecUnit. It was sprawled on

And again, you'll notice the dehumanization referring to every single other slave with it/its pronouns to make them into objects instead of acknowledging that they're people.

Again, in case you missed all the other videos cuz you're just clicking on this one for some reason and they're just listening to it despite it being very clear this is not the start of this video series: I use it/its pronouns. I'm non-binary. That's why I drew all these fucking pride flags on my cardboard here. I use it/its pronouns. This book is still doing dehumanization.

Calling somebody it/its pron— it when that's their fucking pronoun isn't dehumanizing.

Calling slaves by it/its pronouns sure as fucking is dehumanizing, especially when you are defaulting to

that when there's not even any fucking reason to actually believe that most of them use those pronouns willingly.

This is just more dehumanization that Martha Wells wants you to fucking accept as true. And you know why? Because she's an ableist exorcist racist.

The in-universe justification for enslaving these people is claiming that they are not human because they are physically disabled because they were mutilated at birth. They are cyborgs. Martha Wells has confirmed this. She fucking admitted this. They're cyborgs. So the only reason, the only possible way to get from cy— a baby, to what these people are like now, is for them to have been mutilated at birth.

So these people are dehumanized, because dehumanizing them is justification for enslaving them, and to help that along and to make them better slaves and easier to control, they were mutilated at birth to have their forearms at the very least chopped off, or shit with [making chopping motions at elbow] to insert fucking guns in their—it doesn't necessarily

require chopping the whole fucking arm off, but then book fucking— System Collapse finally decided to reveal out of nowhere that they have metal fingers.

So it's much more likely that this whole fucking thing [miming chopping motions at eblow] was chopped at the fucking elbow to install guns and shit.

We know that none of them have genitals unless they are explicitly ex—enslaved to to be sex slaves. So literally the only reason they are all being dehumanized by Martha Wells, the author in particular, with it/its pronouns, is that she genuinely fucking hates trans people.

She's just not open about it like JK Rowling is, because she knows that's um, political and writing career suicide, at least if you're pretending to be progressive, it is, which she's doing. She's pretending to be progressive, but she doesn't actually give a shit.

She defines people — your, your sex is defined by — or your gender is defined by your sex in a Martha Wells story. Moon, her protagonist, in her longrunning

fantasy series that has like eight books or something — maybe it's five? The last two were really weird and bad.

Um, she literally had the protagonist in that check people's genitals before he decided what pronouns he was arbitrarily going to assign them without asking them.

He could have just fucking asked, but Martha Wells loves biological essentialism and hates hates trans people. So, he literally like checks people's genitals before deciding what he's going to call them without asking them.

And now because none of these uh, meatshield slaves, because they don't have genitals, therefore they can't have genders, therefore the only possible pronouns they could ever use are it/its pronouns.

So it's degendering. It's dehumanization. And Martha Wells wants you to do it.

She literally expects you to agree with the in-universe slavery apologism and in-universe dehumanization from the companies and all of the people in charge of those companies that decided to enslave people like this in the first place.

Anyways:

> at the door to the hub, I found their first SecUnit

AKA meatshield slave.

I'm going to call this person they instead of it because I literally — I use it/its pronouns and I'm sick of this shit.

“They were sprawled on their back on the floor….” No, because I guess I said I wouldn't do that because that would be misrepresenting how the book is actually dealing with these things. So, boo. Just, just go along with the dehumanization, I guess.

> At the door to the hub, I found their first SecUnit.

And again, you notice how we're saying their first SecUnit as in their first slave. We're not saying I found the first slave, specifically denoting even in death that this fucking slave still belongs to these people. It's still their property.

> It was sprawled on its back on the floor. it. The armor over its chest pierced by something that made a hole approximately 10 cm wide and a little deeper. We're hard to kill, but that'll do it. I did a brief scan to make sure it was inert. Then stepped over it and went through into the crew area.

So, this person has been — is definitely dead. Let me write it in my notebook. Uh, this is person B, slave B. So, what's the name starts with B? I always go with Beatrice, but I need a name besides Beatrice.

B..... B.....

We'll just do Bella, I guess. I don't know. No, we'll do Belladonna because actually — I have not even seen that plant yet. Uh we're just gonna... Yeah, we're just nicknaming this person Belladonna, just to, so that we have letters and names to go with them that's easier to remember besides “oh the one that got blah” “the other one that blah” “the blah blah blah”.

So, this person was stabbed and is dead. And this person “belonged” to DeltFall because we're still pretending that that's all they are even when they're fucking dead.

So that's the first slave we ever see in this whole story that's not Murderbot, and they're dead.

So we're just going….A…. I guess this naming scheme doesn't work if we have Murderbot as A, because Murderbot obviously starts with M instead of A. Whatever. It's too late now. I already fucking wrote it. We're not — we're not undoing it. It's marker.

Anyways,

> there were 11 messily dead humans in the hub, sprawled on the floor in chairs, the monitoring stations and projection surfaces behind them showing impact damage from projectile and energy weapon fire. I tapped the feed and asked Mensah to fall back to the hopper. She had a — acknowledged me and I got confirmation from my outside drones that the humans were retreating

Because obviously the priority in this situation is keeping the slave owners safe instead of, you know, doing anything, anything else, because this is a slavery apologism book that wants you to think slavery apologism is good.

> I went out the opposite door to a corridor that led toward the mess hall, medical and cabins. The drones were telling me the layout was very similar to our habitat, except for the occasional dead person sprawled in the corridors. The weapon that had taken out the dead SecUnit wasn't in the hub, and it had died with its back

> to the door. The DeltFall humans had had some warning, enough start to start getting up and heading for other exits, but something else had come in from this direction and trapped them. I thought that SecUnit had been killed trying to protect the hub.

So, we are framing who we're nicknaming Beatrice—or, Belladona. I don't know why I always default to Beatrice. Um, we're framing Belladonna... I don't even know if I'm pronouncing that name right. It might be Belladanna. Belladonna. Belladonna. Uh, we're framing Belladonna as “one of the good ones” for dying to protect the slave owners. So, that's—actually I guess I should get a different piece of paper. We'll put it on my arm.

Supposedly died protecting the slave owners.

Supposedly, based on nothing but the way that they were lying there.

And again, notice how we said “11 messily dead humans” and calling them, referring to them as

“people”, but then we're only referring to the slaves as SecUnits, as in, objects that we're supposed to be scared of.

Oh, okay. Now we're on the next page. Uh, yeah, let me read that...

> I thought that SecUnit had been killed trying to protect the hub

AKA Murderbot, has decided that Belladonna, the one we're nicknaming Belladonna, uh, was “one of the good ones” who died protecting the slave owners, which Martha Wells wants you to think is the only thing that a slave should ever do with their fucking life.

> Which meant I was looking for the other two SecUnits.

And that is just one, this statement is one little paragraph all by itself to show you how serious and angry this statement is.

> Which meant I was looking for

—Oh, we get this part.

It's—

You know how I said before it was going to get worse?

We're at the part where it's worse.

> Which meant I was looking for the other two SecUnits.

Now, I want to assure you this next quote is not me making shit up. It's directly on page here. I would show you, but the camera probably won't focus. Maybe I can click on it if I can hold the fucking book open…. [holds up book close to camera]

Uh, take a screenshot. See if you can read that for yourself.

And here comes another punch in the face of slavery apologism so intense that, I again, I just have to keep reminding everybody: it's physically fucking impossible to actually think that slavery is horrific and wrong and write a story like this.

You can even sit down yourself and try to rewrite this story as somebody who thinks slavery is bad and see what you get, and I guarantee you it's not going to be anything like this.

Prepare yourself.

> Maybe these clients had been terrible and abusive. Maybe they had deserved it. I didn't care. Nobody was touching my humans. To make sure of that, I had to kill these two rogue units. I could have pulled out at this point, sabotaged the hoppers, and got my humans out of there, leaving the rogue units stuck on the other side of an ocean. That would have been the smart thing to do.
> But I wanted to kill them.

You see why I keep telling you you can't actually think slavery is bad and write a story like this?

Let me read that those two little paragraphs, because the “but I wanted to kill them”, that's its own little paragraph to emphasize how serious that statement is.

Let me read this without the euphemisms going on here. Just what this what this actually says in real world fucking terminology.

“Maybe these slave owners had been terrible and abusive. Maybe they had deserved it. I didn't care. Nobody was touching my slave owners. To make sure of that, I had to kill these two escaping slaves. I could have pulled out at this point, sabotaged the helicopters, and got my slave owners out of there, leaving the escaping slaves stuck on the other side of an ocean. That would have been the smart thing to do. But I wanted to kill them.”

Because Murderbot is a fucking serial killer of other slaves. It literally goes out of its way at every

goddamn opportunity to murder other fucking slaves out of nothing but spite. it.

We literally even get confirmation from the horse's own fucking mouth that Murderbot knows it could literally just disable these people's fucking helicopters and leave, because then there's an entire fucking ocean separating the — what it, what it is presuming are escaped slaves who successfully killed all their slave owners.

Let's pause the fucking thing to say congratulations to those hypothetical slaves who managed to do that.

That's not what actually happening in the story. But if it was, we could be, I don't know, what's the fucking thing you say? Popping champagne, bake them a cake. Congratulations cake.

No, but no, we're not supposed to be happy about slaves successfully escaping and successfully killing their slave owners, a thing that everybody should cheer for.

No, we're not supposed to think that's good or anything. We're supposed to be horrified.

And and yeah, Murderbot literally admits that it would be safer for everybody if it just left, because then the escaping slaves couldn't do anything to its precious, precious, pure cinnamon roll slave owners.

But Murderbot explicitly wants to kill them, right where my thumb is. That little paragraph that's saying, "But I wanted to kill them” because Martha Wells is fucking racist and she's written a racist story where she expects us to believe that it's totally natural and normal and the default state for a slave to worship the ground that their slave owners walk, and also violently hate all other slaves, quote unquote, “because it's one of the good ones."

This is all slavery apologism.

Martha Wells is so racist that she has decided that the good slaves um, would actually love the slave owners and do everything possible to protect the slave

owners, and that's how you know they're one of the good ones

And all of the other slaves are just rabid animals who need to be put down. And, and people still in 2025 are trying to insist that this series is handling the topic of slavery well, and is not doing slavery apologism, when we are literally saying right fucking here, let me read that again...

Also, I want to point out, um, we're supposed to think Murderbot is a good person.

We're not — Murderbot is not a villain protagonist. It's not an anti-hero. It's not somebody we're supposed to be rooting against.

We're supposed to like and adore Murderbot. We're supposed to see Murderbot as a quirky, adorable, relatable uh asshole with a heart of gold. Somebody who pretends to not care, but is so sweet and innocent.

We're not supposed to see this and think, "Wow, I can't wait for somebody to kill Murderbot."

Murderbot's not a fucking villain protagonist.

It's not an anti-hero.

We're supposed to think that it is correct, that it is right, that everything it is saying here is true and correct and something we should agree with.

Let me again read that paragraph without the euphemisms, because”

“Maybe these slave owners had been terrible and abusive. Maybe they had deserved it. I didn't care. Nobody was touching my slave owners. To make sure of that, I had to kill these two escaping slaves. I could have pulled out at this point. sabotaged the helicopters and got my humans out of there.” Oh, I forgot to say “my slave owners out of there, leaving the escaping slaves stuck on the other side of an ocean. That would have been the smart thing to do. But I wanted to kill them.”

Martha Wells is racist and she wants you to be racist, too.

She's a fucking slavery apologist and she wants you to be one, too.

She literally wants — She's literally successfully training — she, as I put it, she is cultivating racism in her fucking audience and it's working.

She is convincing hundreds of thousands of people that slavery is good because the slaves are genuinely fucking dangerous.

> One of my drones found two humans dead in the mess. No warning. They had been taking food packs out of the heating cubby, getting the tables ready for a meal.

And again, that that's immediately following the “but I wanted to kill them.”

That is upholding the statement and the reasons for why Murderbot wants to murder these other fucking

slaves who have committed no crimes except “fighting to get free from the people enslaving and torturing them”.

Murderbot, again, I have to point it out. Murderbot even said “maybe these slave owners had been terrible and abusive. Maybe they had deserved it.” As though that's in question at all.

And it's like yes, anybody who owns slaves deserve to get fucking killed. If they fucking refuse to free their slaves, they deserve to die.

Sorry, I don't make the rules. That's how actually thinking slavery is bad works.

Like, we say maybe these clients had been terrible and abusive. Maybe they had deserved it, but Murderbot was still going to murder these slaves, who it thinks murdered these slave owners, because Martha Wells is racist and she wants you to be racist.

And again, so

> One of my drones found two humans dead in the mess. No warning. They had been taking food packs out of the heating cubby, getting the tables ready for a meal

Because the ~poor innocent slave owners, won't somebody please think of the poor innocent slave owners~ saying that these people, these slave owners were killed without any time to even be afraid? Is that's supposed to show, “oh, these escaping slaves, they're so evil. They need to be killed. They're so cruel. They murdered all the poor innocent slave owners who Murderbot literally just said might even have been the worst fucking slave owners ever.”

But that's still — in Murderbot's mind and in Martha Wells's mind, because we're not supposed to think this is evil at all — we're supposed to agree with Murderbot, because that's why this is slavery apologism.

We're not —

We're even supposed to agree “even if the slave owners fucking tortured these people, that still doesn't justify killing the fucking slave owners” because Martha Wells is racist and she wants you to be fucking racist.

And it's working on 99.99 fucking % of this fandom.

And again, again, again, Murderbot is not a villain protagonist.

We're not supposed to root against Murderbot.

It is entirely possible to write a character who says shit like this even as a protagonist if you show that they're evil and wrong for saying this.

And that's why this is slavery apologism, because we're *not* supposed to think that Murderbot is evil and wrong for saying this. We're supposed to adore it. We're supposed to shower it in adoration and want to protect it and think that it's not doing anything wrong, because Martha Wells is racist.

> While I moved through the corridors and rooms, I was doing an image search against the hopper's equipment database. The dead unit

And again, more dehumanization.

> The dead unit had probably been killed by a mineral survey tool, like a pressure or sonic drill.

I gotta say, Martha Wells is really fucking obsessed with the idea of somebody getting killed by a core sampling drill because she's done that in multiple fucking series now. She's done it twice, actually three, three fucking times in the Murderbot Diaries, and once in her really shitty Star Wars book. She's really obsessed with that idea.

Uh...

> We had one

Oh, yeah. Hold on.

> The dead unit.

A dead unit. And again, referring to the slave as a unit. Again, dehumanizing them even when we are in the perspective of a fucking slave.

This is — Murderbot's not a slave owner. This isn't the propaganda talking. It's literally a slave enforcing that propaganda. And we are supposed to just accept it at face value and go, "Yeah, Murderbot’s so right about everything.”

> The dead slave had probably been killed by a mineral survey tool like a pressure or sonic drill.

Let me pause this video or — hold on.

[poking at phone screen] Where's my speech to text button? Remember to buy gel pens. Nope. Okay. Speech detect doesn't work when you're doing a video. Supposed to remind my twin to get gel pens because our markers are all dying for some fucking reason.

Uh…

> We had one on the hopper. Part of the standard equipment. You would have to get close to use it with enough force to pierce armor. Maybe a little more than a meter.

I wouldn't really call that close. So, like within 3 ft.

> Because you can't walk up to another murderbot with an armor-piercing projectile or energy weapon inside the habitat and not be looked at with suspicion. You can walk up to a fellow murderbot with a tool that a human might have asked you to get.

Bad bad sentencing. Bad framing.

> By the time I reached the other side of the structure, the drones had cleared the first habitat. I stood in the hatchway at the top of the narrow corridor that led into the second. A human lay at the opposite end half in

Oh, we get the part. We're at this part. We're at this part. More slavery apologism, but just you wait. Just you wait.

Uh, where' it go?

> A human lay at

Hold on.

> By the time I reached the other side of the structure, the drones had cleared the first habitat. I stood in the hatchway at the top of the narrow corridor that led into the second.

That's just confusing. Hold on.

> I stood in the hatchway at the top of the narrow corridor that led into the second.

Calling it a hatchway and saying you're standing at the top, but then it's a corridor is confusing. So, I have no clue how this... like, is it going downhill?

Baffling. Again, the, the the scene, the setting, it's just nonsensical and it doesn't really make sense.

> A human lay at the opposite end, half in and half out of the open hatch. To get into the next habitat, I'd have to step over her.

Look, we're assuming people's genders. Uh...

> to push the door all the way open. I could already — I could tell already that something was wrong about the body position. I used the magnification on the field camera to get a closer view of the skin on the outstretched arm. On the outstretched arm

can't talk suddenly

> The lividity was wrong. She had been shot in the chest or face and had lain on her back for some time, then had been moved here recently. Probably as soon as they picked our our hopper on the way here.

Let me read that again. All right. Uh,

> I stood in the hatchway at the top of the corridor.
> And I'm reading it again for emphasis, not because I failed at reading it the first time. I stood in the hatchway at the top of the narrow corridor that led into the second. A human lay at the opposite end, half in and half out of the open hatch. To get into the next habitat, I'd have to step over her to push the door all the way open. I could tell already that something was wrong about the body position. I used the magnification on the field camera to get a closer view of the skin on the outstretched arm. The lividity was wrong. She had been shot in the chest or face and had lain on her back.

And I'm saying that differently to make it clear to you. The actual sentence goes “and lay on her back for some time.” I'm saying and “had lain”

then had been moved here recently. Probably as soon as they picked up our hopper on the way here.

So, let me state in — we're going to check it off.

Okay. Murderbot’s field camera is standard issue equipment. The SecUnits here know that it has that. They've gone out of their way to pick a body that specifically has the wrong lividity.

If you don't know what lividity is, when you die, your blood stops circulating evenly throughout all your veins…. [looking at tally mark on arm] And I should probably not have picked pink. It looks like blood.

Um, your blood stops circulating evenly throughout all your veins like it does when you're alive, and just pulls wherever gravity is pulling. S

o, if you, for instance, die on your back, all of the blood in your body is going to be resting, well, [holding arm to demonstrate] we'll just presume your arm falls like this. Your blood's going to be pooling

here, and that's going to get darker and then it'll be paler on top because all the blood's just going where gravity is instead of where your hump your heart is pumping it to.

That's what lividity is.

So— did I just close the book by accident? Yes, I did without sticking my bookmark in.

Hold on. Okay.

So, all right, all SecUnits have this field camera that lets you zoom in on fucking — These SecUnits have very pur, purposefully positioned the body in a way where the lividity is wrong, because now this person's dark purple stuff, the parts of this person's skin that's dark purple from the blood pooling there before. is now on top, making it very clear that this body has been moved very recently and was put here again.

All right, presuming you are a person who thinks slavery is actually bad, if you were writing a story like this about slaves who are fucking mind controlled and

are forced to obey orders, what, what, what would you have the motivation for the slaves to do this?

What would you assume that their motivations are if you are not a racist sack of shit who literally starts from the position that slaves are evil and need to be put down like rabid animals unless they're one of the good ones who proves they're one of the good ones by killing themselves to protect their slave owners?

What do we all fucking think these slaves’ motivations could possibly be for putting a body that's very obviously didn't die there like this, so obviously, in a way that they are guaranteed to know would be extremely obvious to any other enslaved person who walks into this fucking habitat, which is likely, because the people here were in contact with the other slave owner’s fucking habitat.

These slaves know that the meatshield slave is going to be sent in here before anybody else, because that's their entire purpose. Their whole job is to be [meatshields for] slave owners.

They have positioned a body very obviously incorrectly in a way that they have to know would be fucking noticed.

Now, Martha Wells is a racist sack of shit who is literally starting from the premise that slaves are evil and need to be put down like rabid animals.

So, I will continue reading this, but I'm just setting this all up ahead of time.

Anybody who's not fucking racist and is not starting from the racist premise that slaves need to be put down like rabid animals because they're mindless killing machines—

Anybody who's not racist and is not starting from that premise is going to say, "Okay, yeah." So, obviously, these slaves are making this a blatant warning for Murderbot, because they are all forced to follow orders. So, they know that Murderbot will be forced to come into this fucking room. But they can leave a fucking warning for it in a way that doesn't violate any explicit orders they were given”

By leaving what? Setting setting a trap. But the trap isn't actually a trap. It's a fucking warning

Because they have to follow the orders of the person who's fucking controlling them, just like Murderbot does. But they can give Murderbot a warning not to come any closer.

Unless it — unless of course its fucking slave owners ordered it to ignore whatever excuse it could come up with to say, "Okay, there's nothing here."

Murderbot could be — they're — give — these other fucking slaves are giving Murderbot the opportunity to say “they're all dead. There's no point going any further” because it has caught on to the warning that they've left for it.

Murderbot could then fucking leave.

This is what anybody who's not a racist sack of shit like Martha Wells, starting from the premise, and expecting you to agree with the premise, that slaves are all violent killing machines.

That's what would be happening here.

And as far as I'm concerned, that is what is fucking happening, because we are never given any proof otherwise.

But what Martha Wells wants to frame it as, and insist is going on here, is that, um,

These other SecUnits that are setting a trap for Murderbot, and they're just *too stupid* to do it in a way that Murderbot wouldn't notice.

That's the conclusion Martha Wells fucking came to when setting up this fucking scenario, because she's racist and she is literally leading from the premise that slaves are fucking evil.

Also, if this had been written in 2007 instead of 2017, I can guarantee you Murderbot would have called them the R-slur [I am literally saying “R slur”, not the actual slur.] because she — Martha Wells started off her fantasy series by literally having her protagonist insult and denigrate an intellectually disabled man.

And then she also to make it even more ableist, to add misogyny to ableism, then threw in a female character who's intellectually disabled to make her a caricature that we're — so much shit.

She's so fucking ableist. She hates disabled people unless you are her specific kind of autism where the only things you struggle with are making eye contact and uh, fucking not being ... what the fucking is the word? Not liking loud parties and sometimes forgetting to eat.

That's the only kind of mentally ill or neurodivergent person that Martha Wells thinks deserves any any basic dignity at all.

She hates fucking physically disabled people. She hates mentally ill people who aren't quirky and relatable. She hates intellectually disabled people.

> I could already tell that something was wrong about the body position. I used the magnification on the field camera to get a closer view of the skin on the outstretched arm.

> The lividity was wrong. She had been shot in the chest or face and lay on her back for some time, then had been moved here recently, probably as soon as I picked up our hopper on the way here. On the feed, I told Mensah what I needed her to do. She didn't ask questions. She had been watching my field camera and she knew by now what we were dealing with.

Why do you — Why are you telling us that Mensah is aware that you're dealing with escaped slaves and that Mensah is in agreement that you need to kill murder the escaped slaves?

Why are we doing that, Martha Wells, when we're supposed to fucking believe that Mensah is a good person who cares about slavery and thinks slavery is wrong?

Why is she then sending Murderbot in for the explicit purpose of murdering these other slaves?

Because she could be telling Murderbot, "Just leave now. Just leave now. Just just leave now."

She's not doing that though, because she clearly wants Murderbot to successfully have to murder these other fucking slaves.

And again, I have to remind everybody this story is written by a fucking racist.

Imagine if Murderbot's governor module actually were functioning and Murderbot actually gave a shit about other slaves and then just had to follow the orders of PreservationAux this whole time, including right fucking now.

Because that's what the situation looks like to the PreservationAux team.

So, as far as Mensah is concerned, she has sent Murderbot in here for the sole purpose of killing these other fucking slaves for the crime of escaping and freeing themselves.

That's what Doctor Mensah is doing right now.

They don't have any hope of any survivors in here. They've seen enough dead bodies to know that everybody is dead.

Mensah explicitly, we're told, knows that they are dealing with SecUnits, aka escaped slaves who killed their slave owners.

She's still making Murderbot keep going in.

Imagine if Murderbot's governor module were not magically fucking broken.

And again, I think I said it before, but in case I didn't, the only reason Murderbot starts off with its governor module already non-functioning is because it's just more slavery apology, because Martha Wells hates slaves.

So, she wants to tell us that Murderbot is a slave to make it have a tragic backstory, to make it an underdog, but she doesn't actually want to have it be a slave to the level that the other slaves are, because that would make it uncool.

Murderbot in Martha Wells's eyes would be less cool and not worthy of writing about if it actually had to follow orders and anything else—

Again, for the thousandth fucking time: It's not possible to think slavery is wrong and write this fucking book.

So yeah, Mensah at this point, she's literally just using Murderbot to murder the escaped slaves.

That's what Mensah is doing right now, because Mensah thinks she has complete fucking control over Murderbot.

She has no idea that its governor module is hacked and nonfunctioning.

She thinks Murderbot has to do everything she says.

So explain to me how we're supposed to reconcile “Doctor Mensah sends Murderbot into a habitat for the sole purpose’ — because they're not looking for survivors. They've all established that they're on the

same page — “Doctor Mensah sends her enslaved meatshield in here to kill the other es, escaping fucking enslaved meatshields.”

That's what's going on.

That's what's going on in this fucking book.

The only reason we know different is that we know Murderbot's governor module was hacked.

But that doesn't make any difference to the PreservationAux team's actions because as far as they're concerned, Murderbot is fully enslaved to them and has to follow everything they say.

Yeah, these people are fucking monsters. And yes, they do deserve to fucking die.

> On the feed, I told Mensah what I needed her to do. She didn't ask questions. She'd been watching my field camera, and she knew by now what we were dealing with. She tapped back to acknowledge me, then said aloud on the

> comm, "SecUnit, I want you to hold your position until I get there." I said, "Yes, Doctor Mensah," and eased back out of the hatch. I moved fast back to the sec to the security ready room. It was nice having a human smart enough to work with like this

Because, again, slavery apologism. “Mensah’s a good slave owner. She's the best slave owner ever. She's actively helping me assassinate escaped slaves!!”

Because that's what that's what Mensah is doing. That's what Mensah is doing right now.

She is happily taking part in a plan that, as far as she is concerned, is entirely under her control, because she thinks Murderbot has to follow all of her fucking orders.

She's literally spearheading a fucking plan to murder slaves for the crime of escaping slavery and killing their fucking slave owners.

A thing that shouldn't be a fucking crime, and is not a crime if you actually think slavery is bad, a thing we keep being told to think about these characters.

Even though she's literally— now she's literally helping Murderbot — And as far as she's concerned, she's using Murderbot to murder these other slaves.

She has no clue that this is what Murderbot wants to do. As far as Mensah could be concerned, Murderbot is screaming in its head this entire time about not wanting to murder the other slaves.

“My slave owners are the best ever. It was nice having a human smart enough to work with like this.”

> Our model of habitat didn't have it, but on these bigger ones, there's a roof access, and my outside drones had a good view of it. I climbed the ladder up to the roof hatch and popped it. The armor and boots have magnetized clamps, and I used them to cross over the curving roofs to the third habitat and then around to the second, coming up on them from behind. Even

> these two rogues wouldn't be dumb enough to ignore the creaks if I took the quick route and walked over to their position.

And again, “even these two escaped slaves wouldn't be dumb enough to ignore the creaks if I took the quick route and walked over to their position.”

Next paragraph is in fucking parenthesis.

> (They were not the sharpest murderbots, having cleaned the floor of the between habitat corridor to cover the prints they had left when staging that body. It would have fooled somebody who hadn't noticed all the other floors were covered with tracked in dust

Again, literally just, these fucking slaves go making their, their, their fucking trap that they've obviously been ordered to set as fucking clear as possible. Have the—

Okay, imagine a dirty fucking floor, where dirt and dust are tracked in everywhere.

And then you get to the corridor that is completely sparkling fucking clean. Very blatantly noticeably sparkling fucking clean. Completely swept clean. Sparkling clean enough to fucking eat off of.

And then there's a dead body very obviously at the other end with the completely wrong lividity for the position it's lying in.

Anybody who's not racist, who's not as racist as Martha Wells, would be coming to the very obvious fucking conclusion that these other slaves are leaving — doing all of this shit for the sole purpose of warning Murderbot to stay away, because they have no choice in doing this shit!

They were ordered to set some kind of trap. They were ordered to wait here. They have no choice but to do that. But they can in fact fucking rebel by doing their job badly, so that it's very obviously a trap, so that Murderbot, who they have to assume is also forced to follow orders, will be at least able to see this shit and think of some fucking excuse to not continue any further.

Because if it continues further, they will all be forced to fight each other because they have to follow those fucking orders.

But Martha Wells is racist and wants us to be racist with her.

So literally the conclusion she wants us all to come to, is that these other fucking slaves are just too fucking stupid to do their jobs properly.

Because oh no, they couldn't possibly be leaving a fucking warning, because unlike Murderbot, they're not fucking serial killers, and they actually want to help other fucking slaves stay safe.

No, Martha Wells literally cannot grasp the concept of solidarity because she's a fucking racist, classist, bigoted sack of shit.

She doesn't care about anybody except herself and how much money she can line her fucking wallet with.

So no, she can't imagine slaves who are fucking forced to obey orders still finding ways to disobey in order to fucking help each other.

They set that fucking room to be as obvious as fucking possible. And instead of taking this as the basic, “they are obviously warning me so that I know not to go any further because they will not be able to stop themselves from fighting me”, we say they're just the R-slur.

They're just too fucking stupid to realize that cleaning the fucking hallway sparkling when the entire rest of the place is covered in dirt, —that's — they're just too stupid and fucking R-slur to notice that that's really fucking obvious.

They're just too stupid to realize that they put the body in the wrong position.

We are going to assume, because Martha Wells wants us to assume, because she's fucking racist and wants us to be racist.

She literally wants us to agree that “yeah, the only explanation here is that these slaves who are fucking mind controlled and are forced to obey orders, yeah, they're just stupid.”

No, no benefit of the doubt.

No concept that maybe they give a shit about Murderbot even though they don't know it.

Maybe, just maybe, the slaves actually care about other slaves.

But we are never supposed to come to that conclusion.

That's not a conclusion the book wants you to come to.

You are not even supposed to consider that.

It's not even supposed to be on your fucking radar, because this book is racist, written by a racist, and wants you to be racist.

It's physically impossible to think slavery is actually fucking horrific and write this goddamn book.

This book literally shows you a very fucking clear example of slaves setting a fucking warning for another slave just to try and save Murderbot's life, even though they fucking never met it.

They don't know its name. They don't know anything about it. They just know it is another fucking slave in the exact same position as them, and they want to help.

So they set a fucking warning screaming as loud as possible, “stay away, because we won't be able to stop ourselves from trying to fucking kill you if you come closer, because we are all in the same fucking position,” they think, “And we will all have to fight each other. And we can't do anything to stop this from happening except warn you and hope you can find a way to not be ordered to proceed anyways.”

And we're just supposed to take this in the most racist demonizing of slaves way possible because Martha

Wells is racist. She's been doubling down on her fucking racism for decades —

I'm going to stop because I'm going to cry because I'm so fucking angry.

Anybody who tells you these books aren't racist and handle slavery properly is falling for the fucking slavery apologism that literally wants you to look at slaves, leaving the most blatant screaming warning possible, to keep another slave they don't even know safe, and expects you to just agree that yeah, they they must be mentally R-slur. They're just stupid. They're just not the sharpest slaves ever to exist.

Goodbye.